Library of Congress

INFORMATION BULLETIN

Vol. 50, No. 1 Published Biweekly January 14, 1991

The Motion Picture Conservation Center

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Library of Congress

INFORMATION BULLETIN

JAMES H. BILLINGTON
Librarian of Congress

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On the Cover: Film stills from "Mr. Smith Goes to Washington" (top), with Claude Rains and James Stewart. The photo on the left is from a 1940 British nitrate release print; the one on the right is taken from the original negative, which is always preferable to work from when doing restoration. Jean Arthur (bottom), in stills from the same film; the shot on the left is from a 16mm blowup inserted in the original negative in the early 1950s, probably to replace missing footage; the one on the right is from a safety fine grain provided by Columbia Pictures, probably made from a nitrate fine grain that no longer exists. Photos by Ken Weissman.

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PRINTED ON 100% RECYCLED PAPER
by the Library of Congress
Printing and Processing Section

The *Library of Congress Information Bulletin* is issued biweekly by the Public Affairs Office of the Library of Congress and distributed free of charge to publicly supported libraries and research institutions, academic libraries, learned societies and allied organizations in the United States.

Comparable institutions and organizations in other countries may arrange to receive the *Bulletin* on an exchange basis by applying in writing to the Library's Exchange and Gift Division. All other correspondence should be addressed to the LC *Information Bulletin*, Public Affairs Office, Library of Congress, Washington, DC 20540.

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Film Conservation Center

A Pioneer in Saving Movies

by David Francis

The Library's presence at Wright-Patterson Air Force Base is something of a well-guarded secret.

Few of the residents of nearby Dayton, Ohio, and few Library staffers on Capitol Hill realize that the nation's first films now rest close to the spot where Orville and Wilbur Wright pioneered powered flight, an invention, like motion pictures, that was to be a major influence on 20th century life.

Vaults supervisor Sam Tyler first came to Dayton with the Library's nitrate film collection more than 20 years ago. The preservation laboratory arrived later, in 1981, after a fire at the National Archives' suburban Maryland facility cast doubt on the wisdom of housing a nitrate film laboratory in the basement of the Library's main building in Washington.

But why Dayton? Because the Air Force film unit had vacated its headquarters at Wright-Patterson and the opportunity to make use of empty nitrate vaults and relatively low overhead was a chance not to be missed.

From the turn of the century, when Thomas Edison first used 35mm perforated film in his Kinetoscopes, until 1951, when acetate, or safety, film replaced it, the film base chosen by the industry was made of cellulose nitrate, an extremely flammable substance that, like many polymers, undergoes continuous chemical decomposition.

This problem more than any other has dominated film archivists' thinking since the first archives were established in the early 1930s. Most works of art spend the first part of their lives in private hands because the assessment of artistic importance often requires hindsight and national museums and art galleries are traditionally conservative in their acquisitions policies. Except for some modern sculpture, which also suffers from polymer degradation, most works of art normally survive the experience.

Carla Deger, a vault collection attendant, confers with Sam Tyler, vaults supervisor, regarding a reel of decaying nitrate film. *Photo by Eastman Kodak Co.*

Film, however, with its beginnings in fairgrounds and the vaudeville theater and its heyday during the 1920s and 1930s is only now being recognized as an art form and important historical record. And, to a large extent, films did not survive their time in private or, more accurately, commercial hands. Only about 10 percent of the movies produced in the United States before 1929—the decades when the cinema developed its form and language—still exist.

Hence the film archivist is continually under pressure just to ensure the future of films content. As for the artifacts themselves, there is no way the archivist can prolong their lives.

In the past the Library's policy has been to make exact copies of all the nitrate films in its collection, leaving it to others in the future to determine whether the duplicate would win the approval of the original production team.

However, Congress's establishment in 1988 of the National Film Registry and the deliberations of the National Film Preservation Board have started to change the public's attitude toward the country's film heritage. This is providing a more favorable climate for "film *restoration*," that is, the reconstruction of a film so that it represents as nearly as possible the intentions of its maker.

(Cont. on p. 4)

Motion Pictures *(Cont. from p. 3)*

Nevertheless, the federal government, like governments the world over, has realized that it cannot singlehandedly pay for preservation of all aspects of the national heritage, which by definition grows with the passing of time.

The search for partners in this preservation enterprise has been directed toward business, charities and wealthy private individuals. These groups, however, are now besieged by requests for funds, and more and more require an identifiable commercial benefit or a tangible result of their generosity, such as media attention, before allocating resources.

In the past, the preservation of an important film has not given donors the same satisfaction as saving a major painting for the nation.

How then can film preservation be made more appealing? Again, the key seems to be "restoration," but it has long been thought that only works of art could be "restored." Film has not fully achieved that status.

It would undoubtedly help if archivists looked at their own image. The film archive must be moved from the world of commerce to the realm of the fine arts. The terms "vaults" and "laboratory," "printing" and "processing" are associated with an industry. A name like our own Motion Picture Conservation Center, staffed by conservation specialists and film historians, seems appropriate for an organization responsible for safeguarding part of the national heritage.

There must also be a shift in emphasis from preservation—the action of duplication or making the best copy from existing material—to restoration—the determination of the original form prior to copying, and the assessment of the results achieved. In short, the scholar and the technician must work more closely together.

The Motion Picture Conservation Center in Dayton is currently working on Frank Capra's 1939 classic "Mr. Smith Goes to Washington," one of the 25 titles on 1989's National Film Registry.

It is surprising that there were only two nitrate elements still available for such an important film: the original negative, which was full of "replacement footage," and a heavily used release print made from the European negative that the Library borrowed from Britain's National Film Archive. In addition we had at our disposal two safety fine-grain[1] film elements from the producers, Columbia Pictures, and a rather flat safety negative from which we recently produced the print shown by David Packard, an important supporter of LC's film preservation efforts, in Los Angeles in his tribute to Frank Capra.

The nitrate negative presented an unexpected problem. A large part of the sequence at the Lincoln Memorial had been blown up from 16mm to 35mm. This was likely inserted in the negative in the mid-1950s. As a result, all prints made from the negative during the past 35 years have significant image degradation in this section of the film.

Our first task was to make certain that we knew which version of the film we were trying to restore. Capra had a reputation for changing his films, even after previews and sometimes even after the film had been in limited release. This meant that the original script and even the published script were not necessarily reliable source material. We therefore had to turn to contemporary reviews, articles about the making of the film and biographies of the members of the creative team.

In the case of "Mr. Smith Goes to Washington," there appear to have been no changes after release. The National Film Archive print therefore became a valuable reference source.

Hollywood tended to dispatch the European duplicate negative as soon as the film was completed so that it could be released in major cities while the positive (it was hoped) critical reaction was still firmly in the public's mind. Since the National Film Archive print was made from the European duplicate negative for London release, it was probably an

Dr. Billington visited the Dayton facility in November. He viewed two different copies of "Mr. Smith Goes to Washington" in the lab. *Photo by George Willeman*

accurate record of the film's form when it left Columbia's Hollywood Laboratory.

The next step was the preparation of a restoration script. It had to indicate accurately all of the sections in the original negative that needed to be replaced and whence the replacements had to come. In the end the script prepared by Ken Weissman, Dayton Laboratory supervisor, totaled nearly 30 pages.

The restoration process is costly and time-consuming. From the original negative we have to make two fine grains. One will be held as security in case the first fine grain is damaged during reconstruction and we are unable to print another fine grain from the nitrate negative. The other will form the basis of the restored master.

At the same time the nitrate optical sound track is rerecorded and a safety optical negative produced. This operation now has to be done by commercial laboratories; I hope that someday the Library will exploit all the expertise it has acquired in the field of sound restoration and tackle this within the Motion Picture, Broadcasting and Recorded Sound Division.

We will then have to find the appropriate material in other copies to replace damaged sections in the original negative and missing or incomplete shots. The resulting sections have to be converted into the fine-grain format so they can be cut into the restoration master.

The sound track and picture elements will then be matched, producing a fine grain with numerous splices and many untimed inserts.[2] This copy will remain the restoration master because it is the closest to the original.

However, we still have not produced a "performance copy," nor have we satisfied the copyright owner's need for access to the restored version.

We will now either produce a one light negative or a partially timed one[3] if the differences between the original material and the insert sequences are too prominent. If the copyright owner also wants material, then we would make two such negatives at this stage, one in the form of a composite for the copyright owner, the other with separate sound track for the Library. From the latter we will make a timed answer print. This will then be screened in a normal theatrical environment, because the purpose of the performance print is to help re-create the experience of cinema and therefore it should look its best on the screen of, say, a 500-seat theater.

Further timing adjustments will be made and it is hoped the second answer print[4] will meet archival "show print" standards and be available for screening.

The above is a straightforward account of what we have to do in restoring a film but does not take into account the difficult ethical problems. For instance, it is now possible to remove all the scratch and hiss from variable area and variable density sound tracks using electronic enhancement techniques. Such changes will undoubtedly make the track more acceptable to today's ears. I believe the restoration master optical sound track should only be equalized to reflect material from different sources (if sections have been edited into the sound track from elsewhere) and not electronically enhanced.

On the other hand, there is no reason why a separate rerecording should not be made using all available sound track enhancement techniques for public reissue use.

In the same way, except for archival audiences, it may be necessary to trim slightly incomplete shots or even cut out, say, two frames of damaged image or insert material in a show copy so that these technical imperfections do not interfere with modern audiences' enjoyment of the film. The cinema is basically an entertainment medium.

In short, we have not lost the opportunity to present the film almost as it was seen originally, nor do we forget that today's audience has a different perspective from that of the moviegoers who saw "Mr. Smith Goes to Washington" in 1939.

Of course, the Library's preservation specialists and their counterparts elsewhere in America cannot *restore* all 100,000 films in their collections to the standard described above. The basic process of making the best copies of nitrate originals, that is, *preservation*, will still be essential. Then at least archivists will be able to undertake full restoration in the future.

Indeed, this will be easier when archives the world over have copied all their nitrate holdings, accurate and comprehensive copy data have been captured and made accessible, and international cooperation in the field has become the rule rather than the exception.

There will of course be those who feel this is too great an undertaking for the federal government to finance, even with the help of the film industry and the sponsor. These people suggest that we must therefore copy some material onto an inferior format—16mm film, videotape, etc.—or indeed copy only the most worthy among the 100,000 films that have fortuitously survived.

I oppose both suggestions. We are approaching the 100th anniversary of film and the end of the first century in mankind's history whose development has been chronicled by the motion picture camera.

By 2000 I feel certain that the importance of the nation's film heritage will finally be given the recognition it deserves. If we could turn back the clock and save all the great manuscripts and works of art that were destroyed or allowed to deteriorate,

(Cont. on p. 6)

Video Collections Document Soviet, Pakistani Cultures

Since late in 1985, the Motion Picture division collections have been swelled by videocassette editions of Pakistani films from the LC Karachi Office. Now available are Pakistani films of every sort—features with classic and legendary themes, love stories, comedies, crime-fighting serials—even 'pop' music video (of the Eastern kind).

Along with these are Pakistani (and sometimes Indian and Iranian) documentaries on current trends and movements, including relations between the ethnic peoples of the region and the problem of maintaining traditional values while attempting to increase status as a world power.

The differences between old customs and 'modern' practical ones are striking: Compare "Understanding the Koran" with a film on the practical burdens of polygamy, or the question of *purdah* (the traditional covering of the head of women) with that of the developing Pakistani feminist rights movement. We may even experience the Iran-Iraq war from the Pakistani filmmaker's viewpoint.

A similar series of Soviet daily newscasts and talk shows has also been amassed since 1986. In the Russian video format, two newscasts a day of the Soviet "Vremya" ("Time") series, and single daily segments of "Mezhdunarodnaya Panorama" ("International Panorama"), "Vzglyad" ("Glance") and "Resonanz" (a species of crime show) are all represented.

Accompanying virtually all of the Russian tapes are two indexes for the shows, but these are not necessarily accurate. However, since no other finding-aid has yet been devised for these tapes, specific contents can only be verified by checking the original broadcast schedules against the programs actually on the tapes.

The broadcasts are entirely in Russian, but they include some gems of worldwide interest: rare opera and ballet performances, the Van Cliburn piano competitions, Moldavian music programs and showings from the Glasnost film festival.

On the question of preservation of video formats, M/B/RS Assistant Chief Paul Spehr characterizes this as "a potential future problem." The highest-quality videotapes have a life-expectancy of only 30 to 50 years, while the average half-inch videocassette may only last some 10 years.

The video recording industry prescribes a form of "disc storage" for further preservation of the videocassette, but the industry cannot presently guarantee that equipment for this process will also remain in service or manufacture.

—John J. Wayne

Motion Pictures *(Cont. from p. 5)*

I am sure we would jump at the opportunity. Today, we are in a position to save all extant motion picture film from the nitrate era and avert the reproaches of our descendants for a failure to allocate what in today's terms are minimal resources to the safeguarding of our heritage.

To those who would promote the idea of holding part of this heritage on an inferior format, I would simply remind them that each new technological advance in the fields of image recording and dissemination requires a master of the highest quality. Never will this need be more apparent than in the revolution that is just around the corner, namely high-definition television. The new system will be able to capture and disseminate more of the information contained in the motion picture frame than ever before. The Japanese market makers need to be able to demonstrate the advantages of higher quality images. They will undoubtedly seek out film archives with inducements. We must be ready to meet the challenge.

Not only are we undergoing a quality revolution but also a quantity revolution. Today every moving image, whether fact or fiction, is potentially valuable. The archives are the great untapped storehouses.

But we must not sell ourselves short. We must cooperate with the copyright owner, the sponsor and the disseminator and use government-funds for the "everyday images" that do not have a benefactor. We must also shout about our achievements, make certain that the archive's name is above the credits and have a say in the way in which the products of our labors are displayed, presented and performed.

Mr. Francis, former curator of the National Film Archive of the British Film Institute, is on a one-year appointment as consultant to the Library's Motion Picture, Broadcasting and Recorded Sound Division.

[1] **Safety fine grain:** A type of positive copy of a film specifically made for duplication purposes.

[2] **Untimed insert:** Inserts into a film are "timed" to make them match the material into which they are inserted; an untimed insert does not match.

[3] **One-light negative** is made using an average overall exposure. Timing changes are then made when the positive prints are produced from it. This helps achieve integration between original material and insert sequences.

[4] **Answer print:** The first print from a newly made negative. Such prints are used to help achieve the highest "show print" standards.

Arctic action: a frame enlargement from "The Viking," the 1931 docudrama that cost the life of filmmaker Varick Frissell. The angel-like figures are seal hunters using their jackets to sail the ice floes across the water.

LC, Bowdoin Save Films of Early Arctic

Preservation of two film collections of the early Arctic will reunite some of the most famous explorers: MacMillan, Bartlett and Byrd, and provide many new specifics of their expeditions.

Recent arrangements between the Library and the Peary-Macmillan Arctic Museum and Arctic Studies Center at Bowdoin College will preserve materials from Bowdoin and a major collection already at LC.

Susan A. Kaplan, director of the museum in Brunswick, Maine, commented that "through mutual cooperation the Library of Congress and Bowdoin College are saving this internationally important record of the early Arctic and are making a valuable resource available to scholars, filmmakers and native groups vitally interested in their cultural heritage."

A number of collections are involved in this project. Late in 1963, Rear Adm. Donald Baxter MacMillan, veteran of some 30 arctic expeditions, donated to the Library more than 350 cans of perishable 16- and 35-mm nitrate films depicting his exploration of polar locales – most never before filmed – including his historic mapping expeditions on the coasts of Greenland, Newfoundland, Labrador and Baffin Island.

This MacMillan Collection brought with it a number of difficulties peculiar to documentary cinema. It was virtually impossible to identify the unspecifed locales and individuals, however "unique" the shots. Endless vistas of snow and ice, coastland, fur and fur-clad figures, along with the almost predictable problems of inappropriate on-site film exposure, rendered the collection almost unintelligible.

Comparing the materials from Bowdoin with those under preservation in the LC MacMillan Collection will be of great value in identifying the people and locales in the LC polar films, increasing the historical record of 20th century eastern Arctic exploration.

There are plenty of good yarns about MacMillan, a veteran of the Peary Expedition to the North Pole in 1909 who led one of its supply parties.

His feet frozen on the ice, he was forced to turn back and later related that Adm. Robert E. Peary himself, "held my freezing feet against his warm body to save them." In 1910 MacMillan attempted unsuccessfully to reach the Hudson Straits alone in a 16-foot canoe, but succeeded two years later, with a friend, in reaching Labrador and in being the "first to cross Labrador and live with the Indians."

MacMillan and seven others traveled about 8,000 miles along the Greenland coast by dogsled in 1913, where he studied Eskimo language and customs and explored unknown areas of the polar seas, and later wrote a conversational Eskimo dictionary. The members of the four-year expedition were to survive the ordeal on rations of dog biscuits, bird eggs, and seal and walrus meat,

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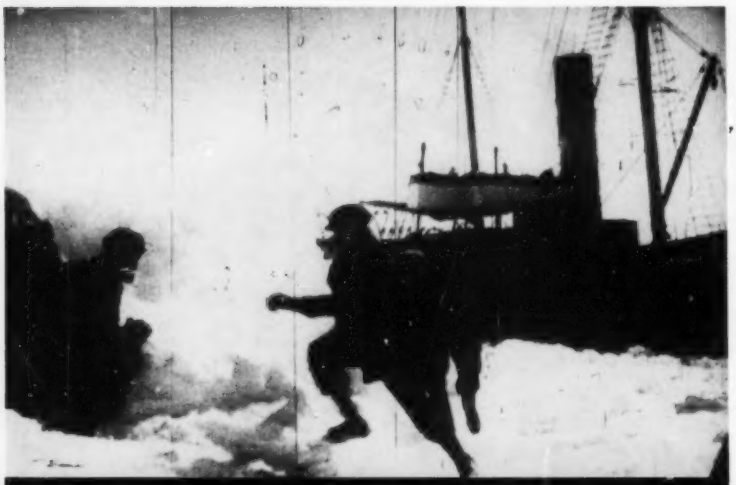


Another scene from "The Viking," in which the ship appears behind the escaping crew.

Arctic Film *(Cont. from p. 7)*
in their epic march northwest of Ellesmere Island, Canada. (The present LC MacMillan Collection is thought to contain footage of this expedition.)

MacMillan, commissioned a naval aviator in 1917, made additional Arctic expeditions in 1925 (with Byrd commanding one of his units), and for the next three years, to Greenland, Baffin Island and Labrador. In 1938 his expedition retrieved 40,000 arctic plants, and MacMillan was ordered back north in World War II, where he provided more than 10,000 aerial photographs of the eastern Arctic. He later served as a planner with the War Department, and as a member of the Secret Defense Board.

Although his last Arctic voyage was in 1954, MacMillan crossed the North Pole by air in 1957 with explorers Sir Hubert Wilkins, Peter Fruechen and Col. Bernt Balchen. Thirteen years later, Admiral MacMillan died in Provincetown, Mass.

His schooner the *Bowdoin* (named for his, Robert Abram Bartlett's and Peary's alma mater), after being rebuilt in Bath, Maine, is now berthed at the Maine Maritime Academy at Castine.

Like Macmillan, Canada's Robert Abram Bartlett, born in Newfoundland in 1875, was also a member of Peary's historic North Pole Expedition in 1908–1909, as commander of Peary's supply ship *Roosevelt*. Like Peary, he was awarded the National Geographic Society's Hubbard Medal for discovery of the North Pole. He had first gone north with Peary in 1898.

During his subsequent Arctic exploration aboard his schooner the *Effie M. Morrissey*, Bartlett and his parties provided a significant body of films depicting the native peoples of the eastern Arctic, an already vanishing world of dogsleds, kayaks, native handicrafts, implements and festivities.

The collection at Bowdoin holds some 90,000 feet covering Bartlett's expeditions from 1926 through 1946, the year of his death. It includes considerable footage by cameraman Reginald Wilcox, donated by David C. Nutt of Etna, N.H., a former seaman on Bartlett's schooner and a friend of Wilcox.

A 1931 feature film "The Viking," containing mostly documentary footage of the eastern Arctic, featured Capt. "Bob" Bartlett as the skipper of the ill-fated wooden-hulled vessel for which the film came to be named.

In a final sequence, in which the icebound vessel was to be freed by dynamiting, an iceberg overturns. The men sent to dynamite the ship free are shown leaping from ice pan to ice pan or, if a pan is too far, removing their coats for use as sails to propel their ice floes across the water.

But disaster struck the film crew when the hull of the *Viking* was actually destroyed. Some 27 were killed, including the filmmaker Varick Frissell, an expert sailor and pioneer in Arctic cinema.

Helping to rescue survivors was Bernt Balchen, already famous as the first pilot over Antarctica, dropping supplies onto the broken ice packs and guiding survivors to shore from the cockpit of his Boeing Amphibian.

The documentary portion of the film also depicts the hunt, with tiny figures advancing toward the seals while the ice beneath them rises and falls. The nitrate film of "The Viking," in its full version, was accidentally—and miraculously—preserved in the ice of a Newfoundland fish storehouse.

With its dramatic portions back in place, this docudrama complements the Library's collection of Arctic cinema.

The present Library of Congress copy, originally a gift from the National Archives of Canada, has already been restored under a cooperative agreement between the Library and the American Film Institute, and a copy of this version has been forwarded back to Canada, where the Archives will seek to complete the best version possible.

—John J. Wayne

Federal Libraries Mobilize for WHCLIS

When over 900 delegates and alternates from all states, territories and the Indian nations gather at the Washington Convention Center July 9–13, 1991, for the Second White House Conference on Library and Information Services (WHCLIS II), they are sure to be tugged in many directions.

To Congress, WHCLIS II offers a vehicle to define and express priorities on national library and information issues. To the president, it is a management tool to help America stay technologically ahead. To its designers, it is an opportunity to build on the original 1979 gathering–the largest White House conference in history–by promoting the conference's stated goals of literacy, productivity and democracy.

In November, the federal library and information center community crafted its own agenda during two days of sessions sponsored by the Federal Library and Information Center Committee (FLICC), headquartered at the Library of Congress.

James H. Billington, Librarian of Congress, told the reception that FLICC had been forging a strong program during the past two years. "FLICC not only has a past to celebrate, but also it has a future to create as well."

As the interagency organization charged with achieving better utilization of federal library and information center resources and facilities, FLICC and its Federal Library/Information Center Advisory Group (FLAG) organized the federal sector's Pre-White House Conference on Library and Information Services held Nov. 26–27 at the the National Library of Medicine in Bethesda, Md.

Headed initially by Dorothy Cross of the Pentagon Library, and now by Elizabeth Yeates of the Nuclear Regulatory Commission, the federal librarians who serve as FLAG volunteers spent years planning the event, according to Mary Berghaus Levering, FLICC executive director.

"You will help define the library at the dawn of the 21st century and you will do it here," Donald Curran, associate librarian for Constituent Services, told more than 80 delegates and alternates from the nation-at-large and some 50 federal agencies, including Catherine Jones of the Congressional Research Service. The welcoming address was delivered in Mr. Curran's dual capacity as FLICC chair designate and preconference chair.

FEDLINK network librarian David Pachter leads Federal Pre-White House Conference delegates in making a practice resolution during a delegate training session at the Library.

Following Mr. Curran's lead, the delegates, in a series of resolutions, decided that the need for national policies in three critical areas–preservation, networking and access, each embodying considerations of funding–should be pressed at WHCLIS II. They selected eight federal sector representatives, including three federal librarians, to make the case:

☐ Information professional: Elisabeth Knauff (delegate), Treasury Department, and Doria Beachell Grimes (alternate), National Technical Information Service;

☐ Government officials: Gary North (delegate), U.S. Geological Survey, and Kurt Molholm (alternate), Defense Technical Information Center;

☐ Advisory boards: Bonnie Carroll (delegate), Information International, and Egon Weiss (alternate), Military Academy Board of Governors;

☐ Citizens: David McCarn (delegate), ONLINE, and Donald King (alternate), King Research Inc.

To prepare the resolutions package, preconference delegates drew on expert presentations. Keynote speaker Peter Young, executive director of the National Commission on Libraries and Information Science, challenged the delegates to face important questions and to answer them as "new models overcome old."

Many resolutions were developed during breakout sessions led by federal librarians Kathy Eighmey, Patti Fields, Steven Kerchoff and David Pachter of FLICC's FEDLINK (Federal Library and Information Network) component and Richard Meyers of the National Archives and Records Administration.

The delegates took a break during the session to celebrate FLICC's 25th anniversary at a reception presided over by John Lorenz, retired Deputy Librarian of Congress and current Federal-State Cooperative System Coordinator of the National Commission on Libraries and Information Science. *–Rich Cermack*

The Library Loses a Friend

Woodcut of Copland by Ann Carter Pollard, October 1978; the composer as conductor rehearses his *Nonet for Strings* in LC's Whittall Pavilion, September 1977. The occasion was a tribute to his former teacher, Nadia Boulanger.

The Library of Congress lost a good friend when Aaron Copland died Dec. 2 at age 90.

Mr. Copland's association with the Music Division spans almost 60 years. It began in 1933, when one of his works, *Music for the Theatre,* was presented in the Coolidge Auditorium.

On July 23, 1942, Elizabeth Sprague Coolidge wrote to Aaron Copland to offer him a commission on behalf of the Library and the Elizabeth Sprague Coolidge Foundation:

"Although I may be a little premature in writing to you . . . I am allowing myself the pleasure of asking you if you would accept a commission of $500 to be applied to the writing of a music score for a new dance program for Martha Graham."

Called *Ballet for Martha* initially and later renamed *Appalachian Spring* by Graham herself, this commissioned piece was destined to become one of the composer's best-loved works. It premiered in the Library's Coolidge Auditorium on Oct. 30, 1944, as part of the 10th Festival of Chamber Music, with Louis Horst conducting. That occasion also marked Mrs. Coolidge's 80th birthday.

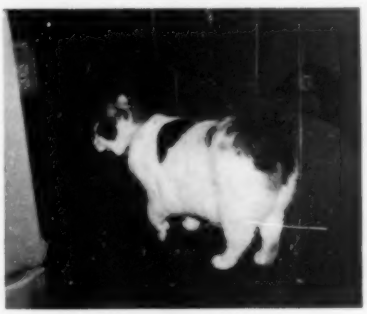
Mr. Copland won the 1945 Pulitzer Prize in music for *Appalachian Spring,* and the following year he

How Do You Accession a Cat?

Aaron Copland's cat, Helen "Fiddle-eye-Fee" Copland, has moved to Washington.

She has come to live with Music Division specialist Elizabeth Auman and her family.

Helen got to know Mrs. Auman, who is head of the Music Division's Acquisitions & Processing Section, about six years ago when Mrs. Auman began visiting the composer at his home in Peekskill, N.Y., to sort through the voluminous music archives he had given to the Library.



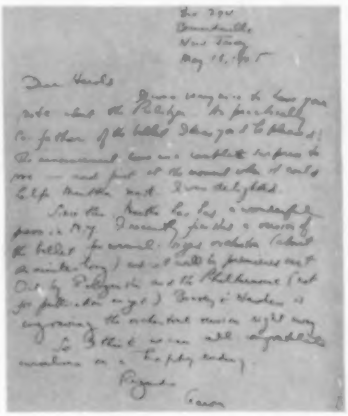
Mrs. Auman likes cats; she has five in addition to Helen. And Helen, not usually one to cozy up to strangers, immediately took to Mrs. Auman, a fact that was noted by Mr. Copland and his staff at the time. In fact, he once remarked, "Since Helen is so fond of you, why don't you just take her home with you!"

Over the years, as Mrs. Auman made other visits to Mr. Copland's home to go through the materials that were being packed up to come to the Library, she and Helen continued their friendship. When asked during one such visit whether she might be willing to take the cat when the composer could no longer care for her, Mrs. Auman said she would.

That time arrived early last month when Aaron Copland died at age 90 of complications following several strokes. Ellis Freedman, Mr. Copland's lawyer, called Mrs. Auman to ask: Would she be able to give Helen a new home? The answer was yes.

Helen "Fiddle-eye-Fee" (her middle name taken from a verse of an early American folk song, "I Bought Me a Cat," that Copland arranged) Copland is now in residence at the Auman home. She is getting used to her new surroundings and her new cat companions. The Aaron Copland archives, comprising hundreds of thousands of items, including original music manuscripts, photographs, correspondence, audio and video tapes, programs, record albums, newspaper clippings, scrapbooks, subject files and even birthday cards from schoolchildren, is now one of the largest collections in the Library's Music Division. Although Helen the cat will *not* be accessioned along with the other Copland materials, her association with the man who was called "America's foremost composer" will not be forgotten by the staff of the Music Division.

—Helen Dalrymple



Letter from Copland to then Music Division Chief Harold Spivacke, May 18, 1945. In the letter he said: *Dear Harold: It was very nice to have your note about the Pulitzer. As practically co-father of the ballet I knew you'd be pleased! The announcement came as a complete surprise to me—and just at the moment when it could help Martha [Graham, the choreographer] most. I was delighted.*

Since then, Martha has had a wonderful press in N.Y. I recently finished a version of the ballet for a normal-sized orchestra (about 20 minutes long) and it will be premiered next Oct. by Rodzinski and the Philharmonic (not for publication as yet.) Boosey & Hawkes is engraving the orchestral version right away.

So I think we can all congratulate ourselves on a happy ending.

Regards,
Aaron

arranged a symphonic version of the ballet (originally scored for only 13 instruments), which had its first performance in October 1945 by the New York Philharmonic Orchestra conducted by Artur Rodzinski.

Mr. Copland is represented in the Library's collections by three other commissioned works: a piano quartet in 1950, also written for the Coolidge Foundation; and for the Serge Koussevitzky Music Foundation, his *Third Symphony* (1946) and *Symphonic Ode* (composed 1928–29, revised in 1955).

Aaron Copland also performed at the Library. He appeared as a pianist with the Juilliard String Quartet in 1966 and 1975 in programs that included his piano quartet and his sextet for string quartet, clarinet and piano. At a tribute to his teacher, Nadia Boulanger, on her 90th birthday (Sept. 29, 1977), he conducted another of his works, *Nonet for Strings*.

Aaron Copland will live on through his music, and scholars will be able to do research on the composer and his work using the voluminous Copland archives in the Library's Music Division for years to come. But the man himself will be greatly missed. *—Helen Dalrymple*

☐ **LC Concerts Go Global:** Broadcast networks in France, Italy, Australia, New Zealand, Switzerland and the Soviet Union will be carrying the Library's *Classic Performances* series in the 1990–91 season.

"We're very excited about the enthusiastic response to these archival programs—both internationally and here in the U.S.," said Music Division specialist Anne McLean, producer for the series.

"What is surprising for us is the response from the French, Swiss and Italian networks, which bought our entire package. Their producers liked the broadcasts so much that they will be translating our commentary for each program, with voiceovers by their announcers," Ms. McLean added.

Last month Anne McLean and other representatives of the Library met with Nellie Alekperova, deputy director for Music Broadcasting at Gostelradio, the radio and television network of the Soviet Union, to discuss the Library's *Classic Performances* series. Ms. Alekperova praised the high technical quality of the broadcast recordings and said that Gostelradio had already aired five of the programs. She added that the network would like to broadcast two programs a month for the 1991–92 broadcast season.

The Library is a pioneer in broadcasting; experiments with recording and the broadcasting of chamber music concerts began at LC in 1930, in cooperation with the National Broadcasting Co. Since the 1940s, the Library's Recording Laboratory has used state-of-the-art technology for the recording, broadcasting, preservation and, now, remastering of chamber music performances.

The Library's archival broadcast series, *Classic Performances from the Library of Congress,* represents the largest remastering project currently in progress; this season (1990–91), 60 concerts drawn from the Library's extensive recorded sound archive have been digitally remastered, with a similar number planned for 1991–92 and 1992–93.

A byproduct of the *Classic Performances* programs is a series of compact discs, which the Library will begin to release in January or February. The first one will feature soprano Dorothy Maynor, accompanied by pianist Arpad Sandor, in performances from the 1940s.

☐ ***Documenting America, 1935–1943*, Selected "Outstanding Academic Book of 1990" by *Choice:*** Out of 6,000 titles, only 612 were selected as "Outstanding Academic Books" for 1990 by *Choice,* a monthly review service published by the Association of College and Research Libraries. And *Documenting America,* edited by Carl Fleischhauer and Beverly Brannan, and published by the Library of Congress, was one of three books on photography so honored.

☐ ***To Make All Laws* Tour Schedule Ends in February:** The 23-panel display based on the Library's major 1989 exhibition commemorating the bicentennial of Congress, *To Make All Laws: The Congress of the United States, 1789–1989,* will conclude its nationwide tour of 31 public libraries at the Hamline University School of Law in St. Paul on Feb. 28.

Beginning March 1, the exhibit will go on display for an indefinite term at the Dirksen Congressional Center in Pekin, Ill.

—Helen Dalrymple

Library Needs to Fill 164 Positions

Congress has provided funds to fill 164 permanent positions to begin tackling the Library's backlog of 40 million uncataloged items.

The Library needs staff with a diverse array of educational backgrounds and skills to fulfill this task, which Congress has called deserving of the "highest priority."

It needs individuals to work with materials such as prints and photographs, manuscripts, motion pictures and recorded sound, music and rare materials. These positions range from librarians and archivists to curators and technicians.

Most entry-level librarian positions and other entry-level positions requiring a master's degree are posted at the GS–9 level with an annual salary (as of Jan. 1) of $25,717. Such positions are normally part of promotion plans that lead to GS–11 (beginning at $31,116 per year) and GS–12 (beginning at $37,294) positions.

"These are exciting and challenging times at the Library of Congress, ensuring that new staff will enjoy rewarding careers while simultaneously serving the nation, its libraries, and its scholars," said Henriette D. Avram, associate librarian for Collections Services. "The Library has a strong commitment to equal employment opportunity, and we would appreciate applications from minority applicants."

Those interested should call the Library's Personnel Team 1 at (202) 707-9147 for additional information.

Tracer Bullets Are LC 'Best-Sellers'

Like a best-seller that is never out of print, the Library of Congress *Science Tracer Bullet* series maintains a loyal audience.

In circulation since 1972, about 360,000 copies of more than 200 publications have been distributed throughout the 50 states and worldwide. The four-page Library publication was originally designed to assist a reader in initiating a search for published materials on a given subject. Also used as an on-site handout providing ready reference assistance for readers requiring basic information, the *Tracer Bullet (TB)*, as Connie Carter says, "puts the person on target."

Teresa Meikle, science reference librarian, checks applied science technical index for pertinent citations as Connie Carter (standing) checks on an updated *Tracer Bullet*.

Ms. Carter, head of the Science Reference Section in the Library's Science and Technology Division, adds that "*TBs* came into being when we recognized that certain subjects were of such general interest or so timely that our patrons were asking about them with great regularity. We first began preparing these literature guides to preserve our research and to avoid having to duplicate our work. Soon it became apparent that it was both efficient for us and very advantageous to our readers to be able to hand out a literature guide on a frequently requested subject. With some experience, we even began to anticipate some of the hotter topics of future research interest."

Besides enriching the Library collections, the gathering of reference materials improves the dimension of the reference librarians and allows them to investigate a topic thoroughly and see the fruits of their labors in a resource guide in literature geared to science and technology.

The series also allows the reader to discern basic information such as subject headings under which books can be located in most card, book and on-line catalogs; prime texts and specialized books; chronologies; dictionaries and encyclopedias; bibliographies; government publications; conference proceedings; correspondence and reminiscences; journal articles; and abstracting and indexing services.

The series is available to the public on the fifth floor of the Library's Adams Building, in the Science Reading Room. To further assist readers, pamphlet boxes containing periodical articles, newspaper clippings and brochures on each *TB* topic are also maintained.

The publications have become so well recognized that they have been cited in numerous reference books, including *Monthly Catalog of United States Government Publications, Chen's Scientific and Technical Information Sources, Science Books and Films, Science Trends, Computer Resources Guide,* and *Resources in Education.*

Requesters use the *Tracer Bullets* as acquisition tools in technical libraries, as texts for bibliographic instruction classes, as resources in support groups, career day fairs, health and wellness seminars and as adjuncts and handouts at exhibits and meetings.

Joseph W. Price, chief of the Science and Technology Division, sees the *Tracer Bullets* "as an invaluable tool in structuring new interest for students of the sciences and encouraging those with little background in scientific subject matter to gain a knowledgeable understanding."

Mr. Price adds that "one of the prime missions of the division is being met, not only by helping novices who come to the Library seeking assistance, or even scholarly researchers accessing on-line data bases, but in being responsive to a universal public through new technologies. By rendering the Sci/Tech staff's capabilities far beyond the borders of its physical plant, we foresee a new full-service operation. The *Tracer Bullet* is a start in that direction."

Connie Carter offered a tangible example of what can happen when a *Tracer Bullet* comes to the attention of a publisher. She extracted from the shelves a copy of TB No. 85-5, "Blacks in Science and Related Disciplines," compiled by Vivian Ovelton Sammons.

Hemisphere Press saw the publication and seriously thought it merited a much broader audience. Hemisphere therefore asked Ms. Sammons upon her retirement to expand the subject matter and format. Thus was "Blacks in Science and Medicine" created, published in hardcover by Hemisphere Publishing in New York in 1989. Ms. Sammons is currently working on a second edition of the book.

A master list of the *Tracer Bullet* series, as well as individual copies, is available free from the division. (Some new offerings are listed on the following page.) Call (202) 707-5664.

—*John Sullivan*

On Dec. 3, officials from the Washington Metropolitan Area Transit Authority presented maps of the Metrorail subway system to Geography and Map Division Chief John Wolter (center). Also present were (from left): G&M's Richard Stephenson, Ralph Ehrenberg and James Flatness. To Mr. Wolter's left are Metro's Sharonlee Johnson; William Boleyn, acting director; Amy Elkington; and Tracy Tucker. *Photo by Reid Baker*

CLARIFICATION

The editor wishes to clarify any misunderstanding that may have arisen from a subhead in the Dec. 17 issue of the LC *Information Bulletin*, page 429, stating that almost 90 percent of the permanent collections are acquired through the Exchange and Gift Division.

In fact, permanent collections of the Library come from many sources, and the figure varies significantly for the various components of the collections.

Although exchange and gift are indeed significant sources of acquisition, in terms of both quantity and quality, equally significant are the acquisitions through copyright and purchase.

In the same article, Bob Overmiller should be identified as head of the Receiving and Routing Section and Barbara LaBarba as head and Brewster Peabody as assistant head of the Gift Section. Jerry Faison should be identified as assistant warehouse foreman, Contracts and Logistics Service.

National Book Award Winner to Lecture at LC

Ron Chernow, whose book *The House of Morgan: An American Banking Dynasty and the Rise of Modern Finance* won the 1990 National Book Award for nonfiction, will present the annual National Book Week Lecture at the Library at 6 p.m. on Thursday, Jan. 24, in the Mumford Room on the sixth floor of the Madison Building.

Sponsored by the Center for the Book in the Library of Congress and the National Book Foundation, the lecture marks LC's participation in National Book Week, America's annual celebration of writers, books and reading. National Book Week 1991 is being observed Jan. 20-26 with readings, lectures and presentations by writers around the country.

Ron Chernow is a prolific writer who has published many feature-length articles on labor, business and the environment. *The House of Morgan*, his first book, charts the booms and busts on Wall Street since 1838, focusing on the changing relationships between individual financiers and industrial companies.

Mr. Chernow is a graduate of Yale University and Cambridge University. He won the Jack London Award for the best labor reporting in 1980.

New Science Tracers

LC Science Tracer Bullet: The Crisis in Science Education. ISSN 0090-5232. (TB 90-5). August 1990. Compiled by Michelle Cadoree, this literature guide provides reference material in the collections of the Library on the issues and status of science education in America.

LC Science Tracer Bullet: High Speed Rail Transportation. ISSN 0090-5232. (TB 90-3). June 1990. Compiled by John F. Buydos, this literature guide provides reference material in the collections of the Library on high-speed rail transportation.

LC Science Tracer Bullet: Women in the Sciences. ISSN 0090-5232. (TB 90-6). September 1990. Compiled by Rebecca Kennedy and Michelle Cadoree, this literature guide provides reference material in the collections of the Library on the history and contributions of women in the fields of science, medicine and engineering.

LC Science Tracer Bullet: Poisonous Plants. ISSN 0090-5232. (TB 90-4). July 1990. Compiled by Constance Carter, this literature guide partially updates and expands TB 78-12 and provides reference material in the collections of the Library on poisonous plants.

LC Science Tracer Bullet: Freshwater Ecology. ISSN 0090-5232. (TB 90-7). August 1990. Compiled by Diana Niskern, this literature guide provides reference material in the collections of the Library on all aspects of freshwater ecosystems.

Copies of all these publications may be obtained free on request from the Science Reference Section, Science and Technology Division, Library of Congress, Washington, DC 20540. Copies have also been provided to the Superintendent of Documents for distribution to depository libraries.

The Center for the Book was established in 1977 to stimulate public interest in books, reading and libraries and to encourage the study of books. Its programs and those of its state affiliates are supported by tax-deductible contributions from individuals and corporations.

MEETINGS

Folklife Center

On Oct. 18-21 American Folklife Center staff members attended the annual meetings of the American Folklore Society in Oakland, Calif.

Director **Alan Jabbour** met with Jillian Sandrock, program officer for the Skaggs Foundation, and folklorist Archie Green to discuss a proposed Fund for Folk Culture, a new private grant-giving foundation. The idea received the enthusiastic support of both the executive board and the full membership of the Folklore Society. On Oct. 21 Mr. Jabbour and the center's **Joseph Hickerson** performed a concert at the Oakland Museum during a reception at the International Center.

Mr. Hickerson also took charge of the Folklife Center's information and publications table at the meeting. The center's **Catherine Kerst** organized a paper session on "Women in Folklore During the W.P.A. Era," for which she delivered a paper, "Sidney Robertson and the W.P.A. California Folk Music Project."

Marsha Maguire convened a meeting of the Archiving Section Subject Access Working Group, and on Oct. 19, she and Ms. Kerst met with retired University of California at Berkeley music librarian John Emerson to examine and discuss the university's copy of the W.P.A. California Folk Music Project Collection. **James Hardin** attended many sessions, looking for papers for possible publication in *Folklife Annual*. **David Taylor** made a presentation to the Public Sector Folklore Section on the programs of the center. He also met with field workers from the Italian-Americans in the West Project, as well as with a representative of a Los Angeles museum interested in mounting the exhibition to be created of project materials. Following the meeting, he traveled to Gilroy, Calif., to visit informants he had met there during field research on the project.

Center for the Book

John Y. Cole, director of the Center for the Book, represented the center Nov. 16 and 17 at the Miami International Book Fair, where the center shared an exhibit booth with several friends of libraries groups. On Nov. 10, he was a featured speaker at the Institute of Texan Cultures in San Antonio at a symposium on "The Printed Word in the 21st Century," sponsored in part by the Texas Center for the Book.

PENNBOOK, the first public initiative of the Pennsylvania Center for the Book, a state affiliate of LC's Center for the Book, concluded its monthlong statewide celebration of Pennsylvania books and authors on Nov. 15. Events began on Oct. 15 in Harrisburg when Ellen Casey, first lady of Pennsylvania, opened a program that honored all Pennsylvania writers published in 1989-1990. Dr. Cole also spoke at the kickoff celebration. Author and playwright Chaim Potok, a resident of Merion, Pa., and the featured speaker, spoke eloquently about how a book he read as a young man, *Brideshead Revisited* by Evelyn Waugh, helped shape the rest of his life.

Also part of the event was "A Literary Map of Pennsylvania," a series of brief readings from the state's authors. The printed program listed not fewer than 288 Pennsylvania authors whose works were published in 1989 or 1990. Additional PENNBOOK events were held in Pittsburgh, Altoona, Allentown, Elks County, and Philadelphia, where, on Nov. 8, in a ceremony at the Free Library of Philadelphia at Logan Square, author Elizabeth Gray Vining received the first annual PENNBOOK: Philadelphia Lifetime Achievement Award. Other Philadelphia events included a children's book day (Nov. 10), "Different and Wonderful," a workshop for black parents and a poetry reading.

Program officer **Maurvene D. Williams** participated in ceremonies Nov. 13 marking the opening of the New Jersey Center for the Book. The event, hosted by New Jersey first lady Lucinda Florio, was held at Drumthwacket, the governor's official residence, in Princeton.

Dr. Cole also was a featured speaker Oct. 12 in Rochester, N.Y., at the annual meeting of the New York Library Association. His presentation, the ninth annual Rudi Weiss Memorial Lecture, was on "The Open Door: Books, Reading and Libraries in the 1990s."

Washington Group Leadership Meeting

On Oct. 7 **David McClave,** a senior reasearch analyst in the Federal Research Division, presented a paper at the Washington Group's Leadership Conference in Washington called "Silent Spring in Full Bloom: Ukraine in an Environmental Crisis."

European Renaissance Conference

On Aug. 9, **Enikő Molnár Basa,** cataloger in the Serial Record Division, presented a paper at the interdisciplinary conference, "European Renaissance: National Traditions," held at the University of Glasgow, Scotland.

Sponsored by the university and the Arizona Center for Medieval and Renaissance Studies, the conference was attended by scholars from over 60 countries. Dr. Basa's paper, "Literature and the Formation of Hungarian National Tradition," examined the way in which the writers of the 16th century kept alive the idea of a nation and helped forge a sense of national identity, in a country that was split politically into three parts following the defeat of the Hungarian forces by the Turks in 1526. The role of the printers and historians in the independent principality of Transylvania and of the poets and verse chroniclers in the Habsburg-ruled western part of the country received particular attention.

Changes Considered in Service To Handicapped

Frank Kurt Cylke, director of the National Library Service for the Blind and Physically Handicapped, addressed the American Council of the Blind and the Library Users of America in Denver on July 2 and the National Federation of the Blind in Dallas on July 4. Mr. Cylke commented upon various developments in the library program and detailed work under way that will form the base of a possible major revision in the provision of services to blind and physically handicapped individuals.

The two-phase study is at the mid-point, with data collection just completed. Baseline costs of service provision have been identified. Consideration of alternative methods of providing service and projecting the implications of existing and alternative methods in terms of both cost benefits and service delivery to patrons will begin in August. Possible service alternatives will include centralized braille storage facilities and centralized machine storage, repair and distribution facilities.

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